EADING: ELECTRIC BASS

WORKSHOP

BERKLEE PRESS

READING CONTEMPORARY ELECTRIC BASS

erformance Studies in Funk, Rock, Disco, Jazz, and Other Music Styles

Rich Appleman

Berklee Press

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TABLE OF CONTENTS

	Pages
Section I Regular bass line rhythms. "Walking Bass", "Two Feel"	4-25
Section II Syncopated, more active bass lines and rhythms. Eighth-note feel. Top 40, Soft Rock, Country/Western, Radio and TV Jingles	26-51
Section III Busier, more syncopated lines and rhythms. Eighth and sixteenth note feel. Funk, Rock, Disco, Contemporary Musical Theatre	52-74
Section IV Vamps, Repetitive phrases using moderately active rhythms	75-79
Section V Reading exercises. Varied styles of bass lines and rhythms found in professional performing situations	80-111

FOREWORD

Contemporary Electric Bass Rhythms mean many things to many people; fast repetitive funk vamps, long low sustained notes behind a singer, walking lines composed on the spot that shape a framework for a jazz soloist, and many more.

The rhythms and bass lines in this book are representative of what I've been playing in many different areas of performance — Theatre, Pop, Recording, Jazz, Dance, Funk, Fusion, Latin, Disco . . .

The Contemporary bassist must play, read, and compose in a variety of different styles.

Some general rules to think about:

- Don't get fooled by the apparent simplicity of basic foundation lines and rhythms. It takes good musicianship to play them right!
- Develop a vocabulary of basic rhythms and styles and use it as a basis on which to constantly expand. Be as versatile and flexible as possible.
- Be solid and supportive; Develop a good time feel and good sound before trying to be an out front lead-type player.

Some hints for practicing these exercises:

- Always play slowly and perfectly when learning something new.
- Play at different tempos with different phrasing.
- Try playing the lines and rhythms in all keys. Memorize the lines you especially like and expand upon them.
- Chord symbols have been omitted to make certain that the book is used to develop *reading* skills.
- Don't just play notes . . . make music!

Good Luck,

Richard E. Appleman
Chairman, Bass Department
BERKLEE COLLEGE OF MUSIC

SECTION I

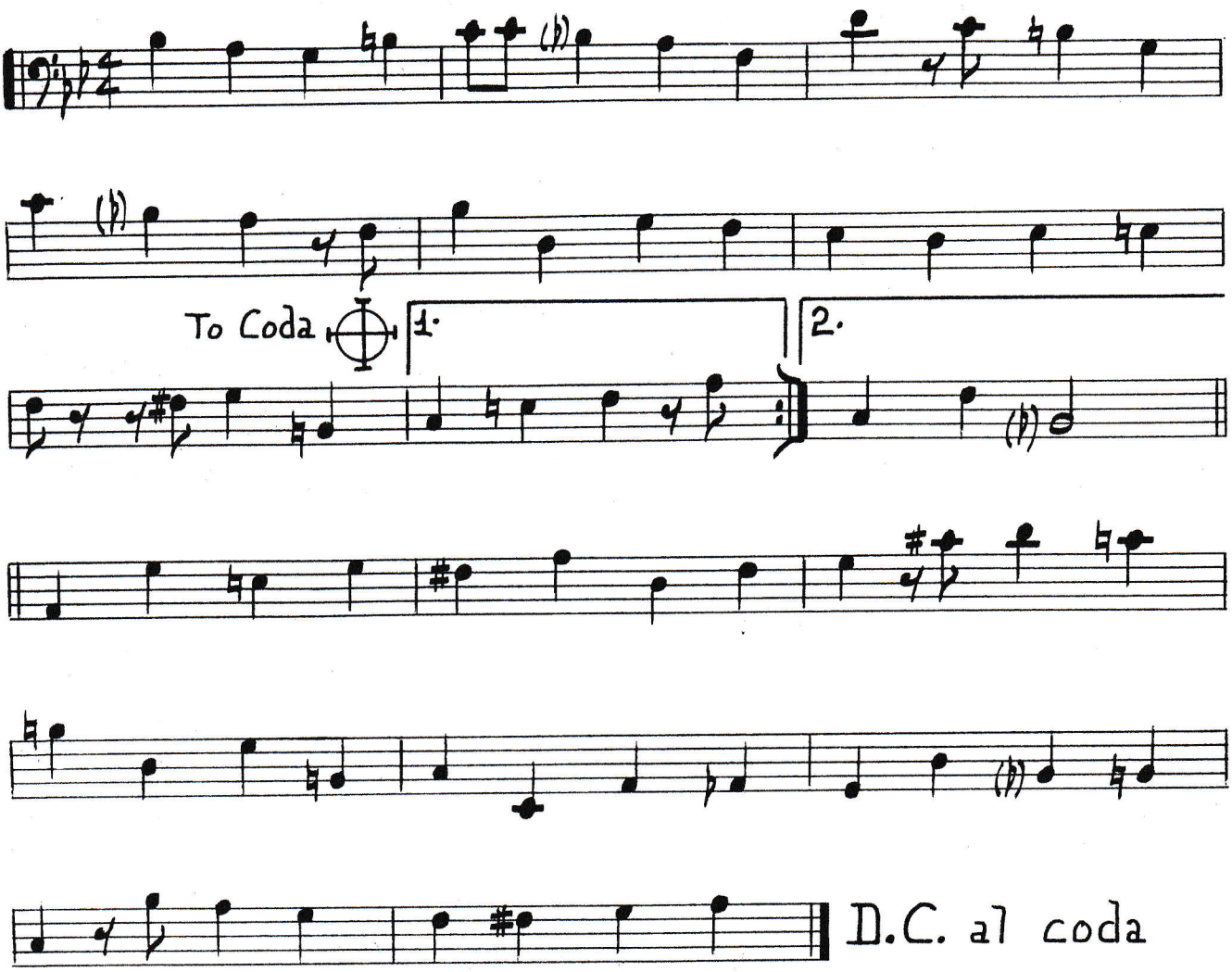
Regular Bass Line Rhythms. "Walking Bass", "Two Feel".

4 or ¢

4 or ¢

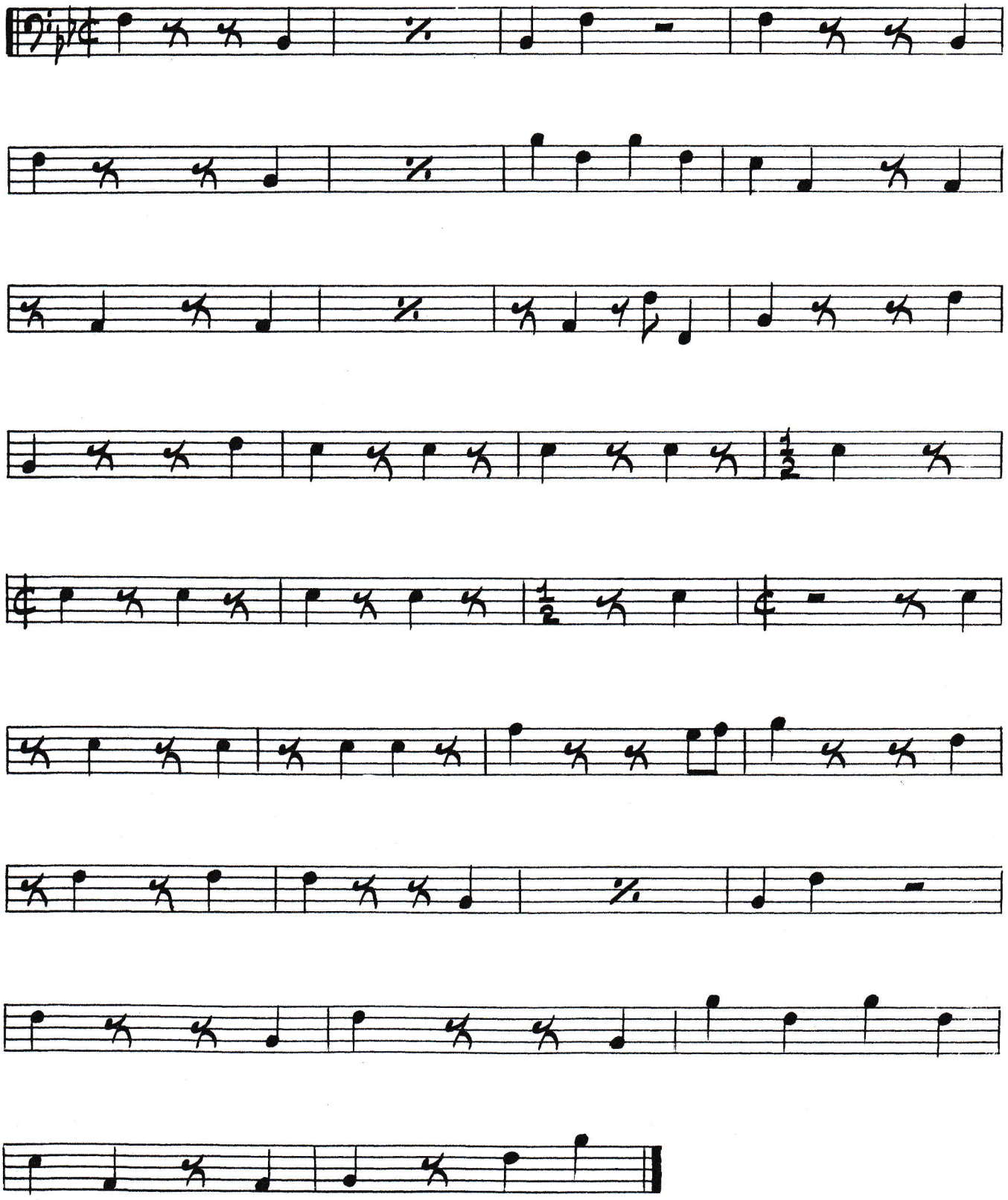
3 or 1
4
2
2

To Coda
opt.
D.C. al coda
Coda
fine



Coda

"2"



Med. "2" feel

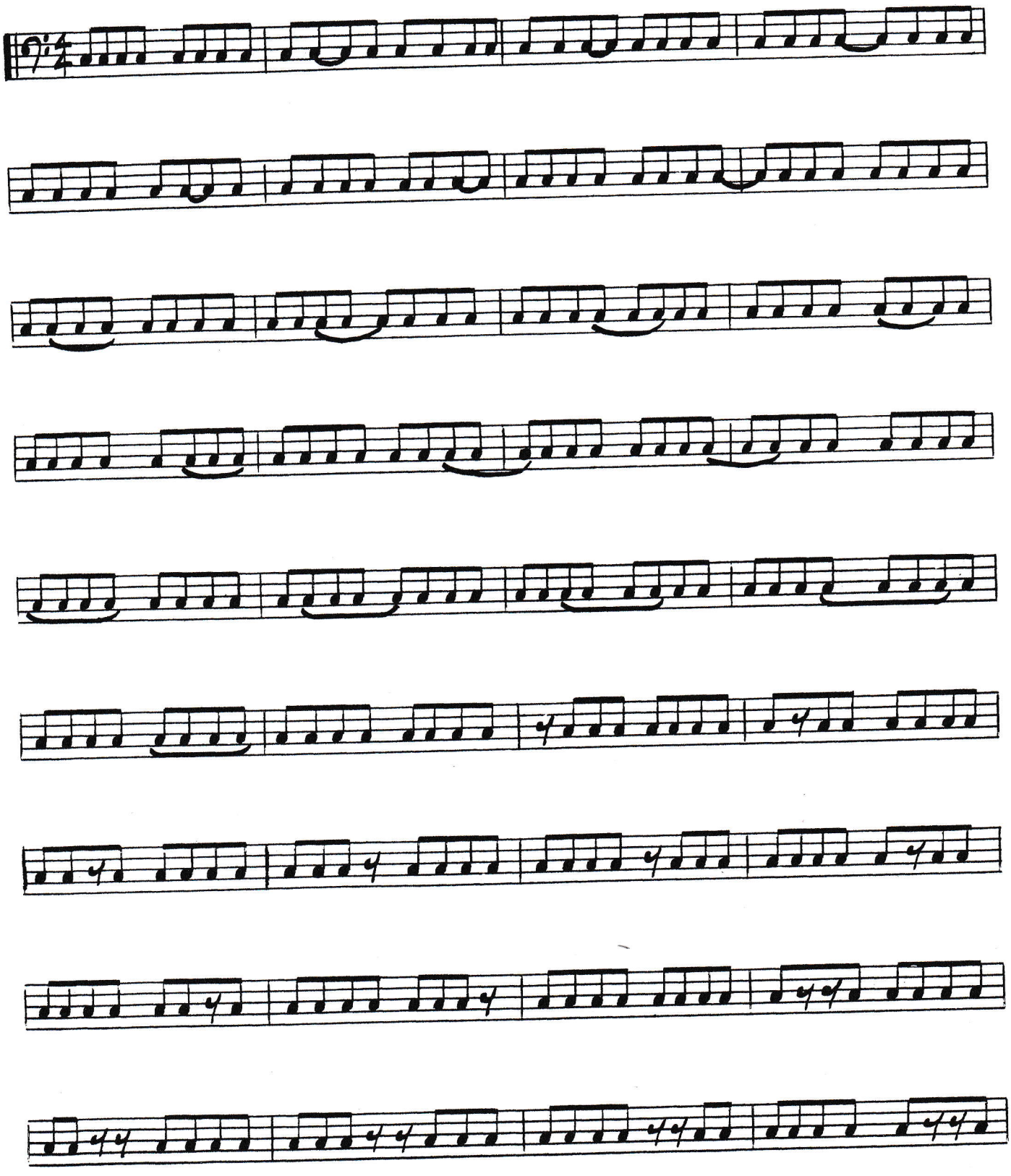
Coda

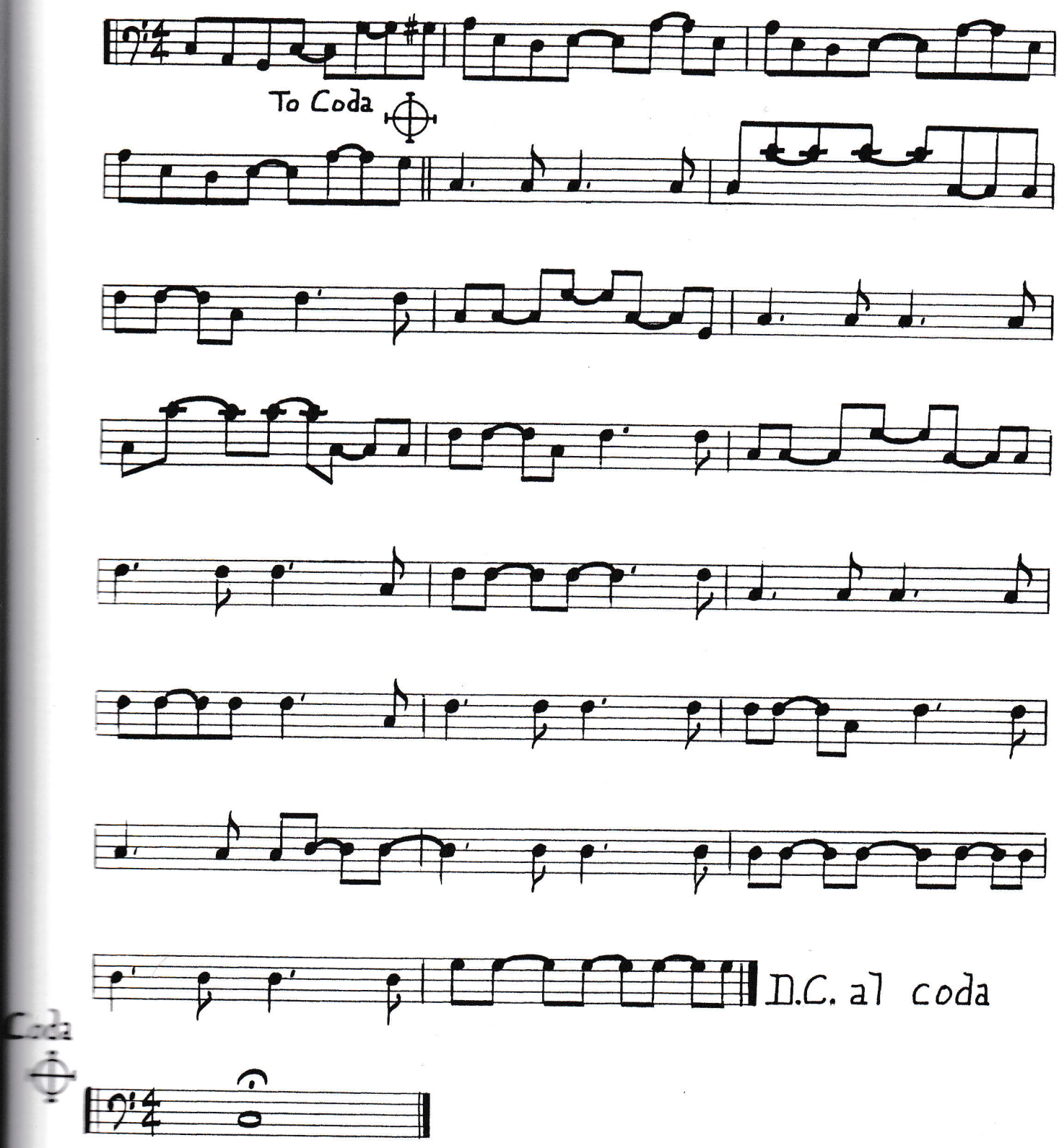
Fast "2"
(samba)
To Coda
D.C. al coda
Coda

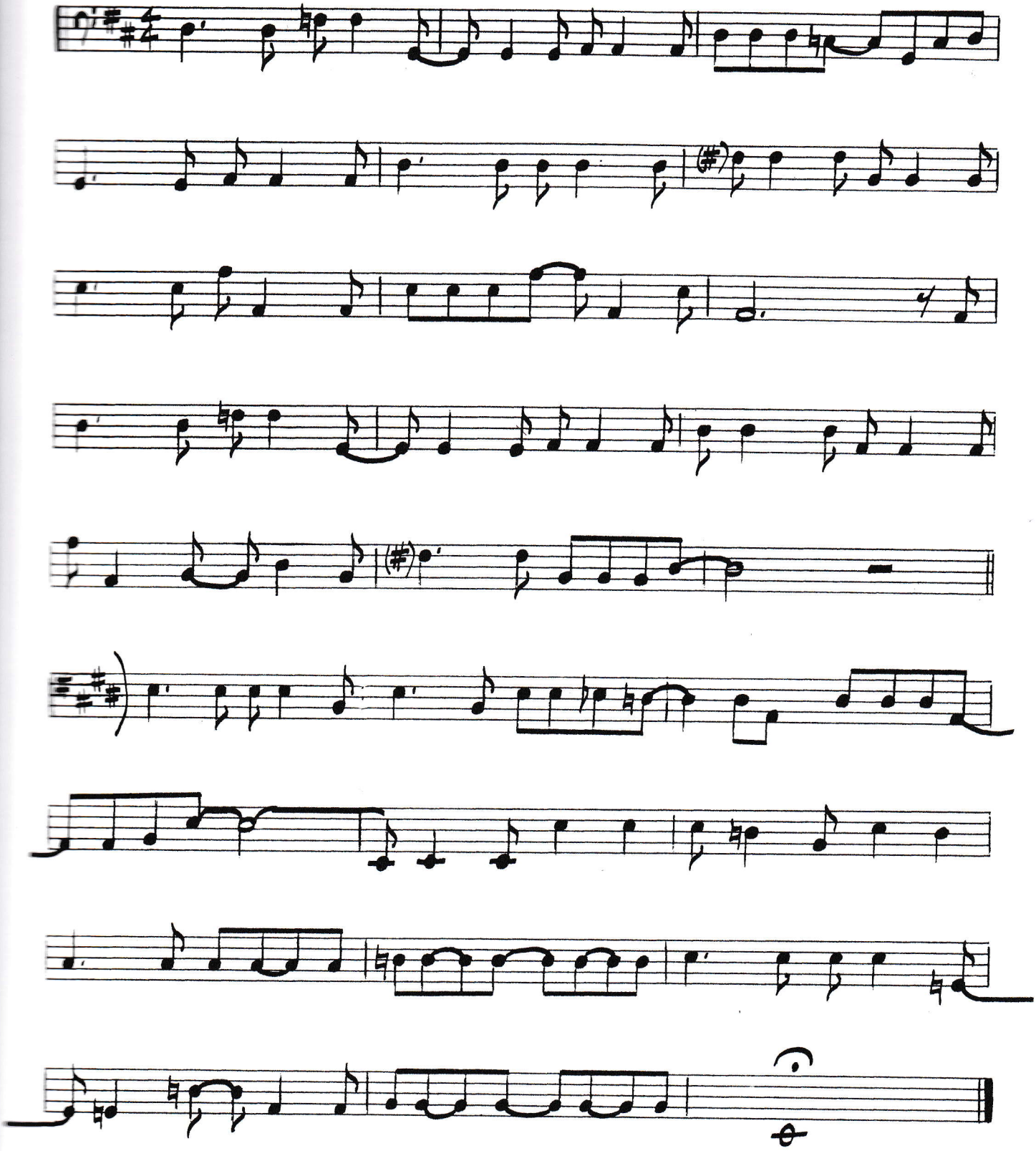
March

SECTION II

Syncopated, More Active Bass Lines and Rhythms. Eighth-Note Feel.
Top 40, Soft Rock, Country/Western, Radio and TV Jingles.




To Coda
D.C. al coda
Coda



1.
2.
1.
2.
2

Coda

Med. "2"
(Latin)
To Coda
D.S. al coda
Coda
3
Fine

3

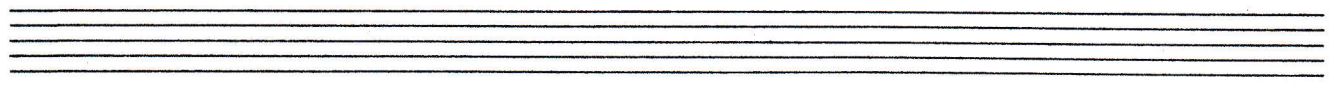
2

* Note

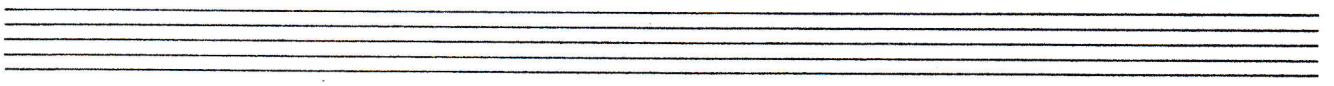
SECTION III

Busier, More syncopated Lines and Rhythms. Eighth and Sixteenth Note Feel. Funk, Rock, Disco, Contemporary Musical Theatre.

Vamp



Usually written



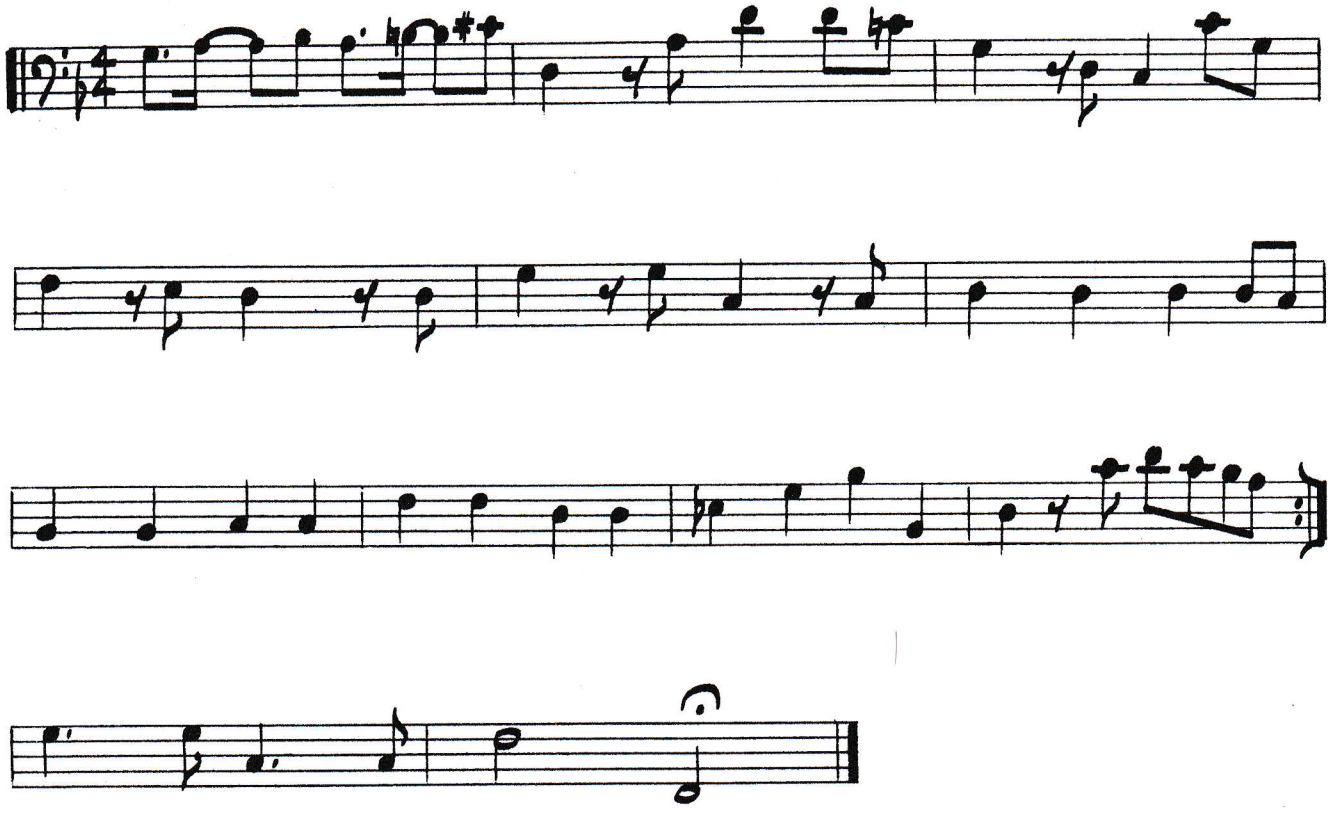
Written

* ♪ in 12/8 = ♩ in 3/4
1 2 3 4 5 6 7 8 9 + 10 11 12

Long Notes

2

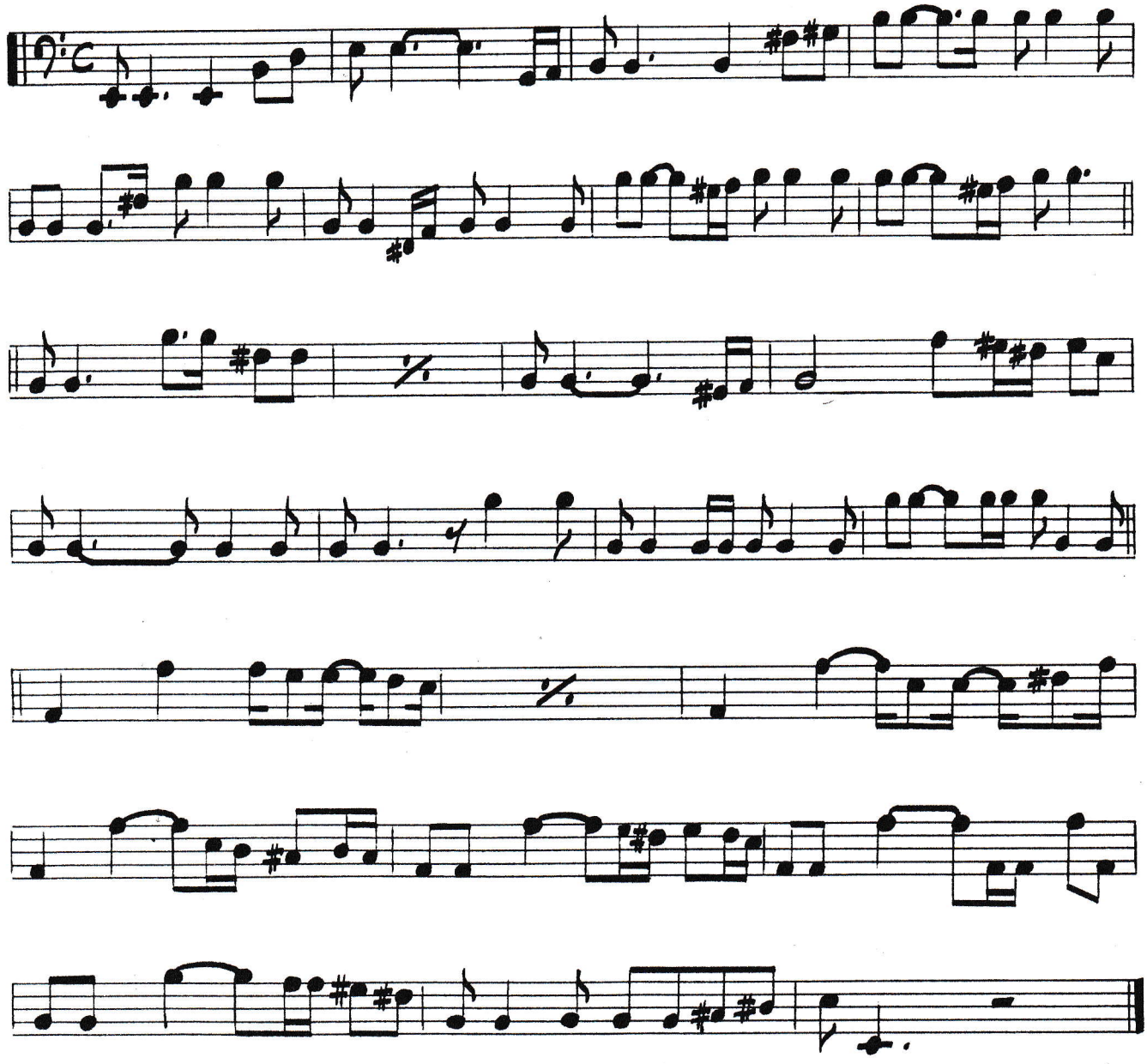
2
2



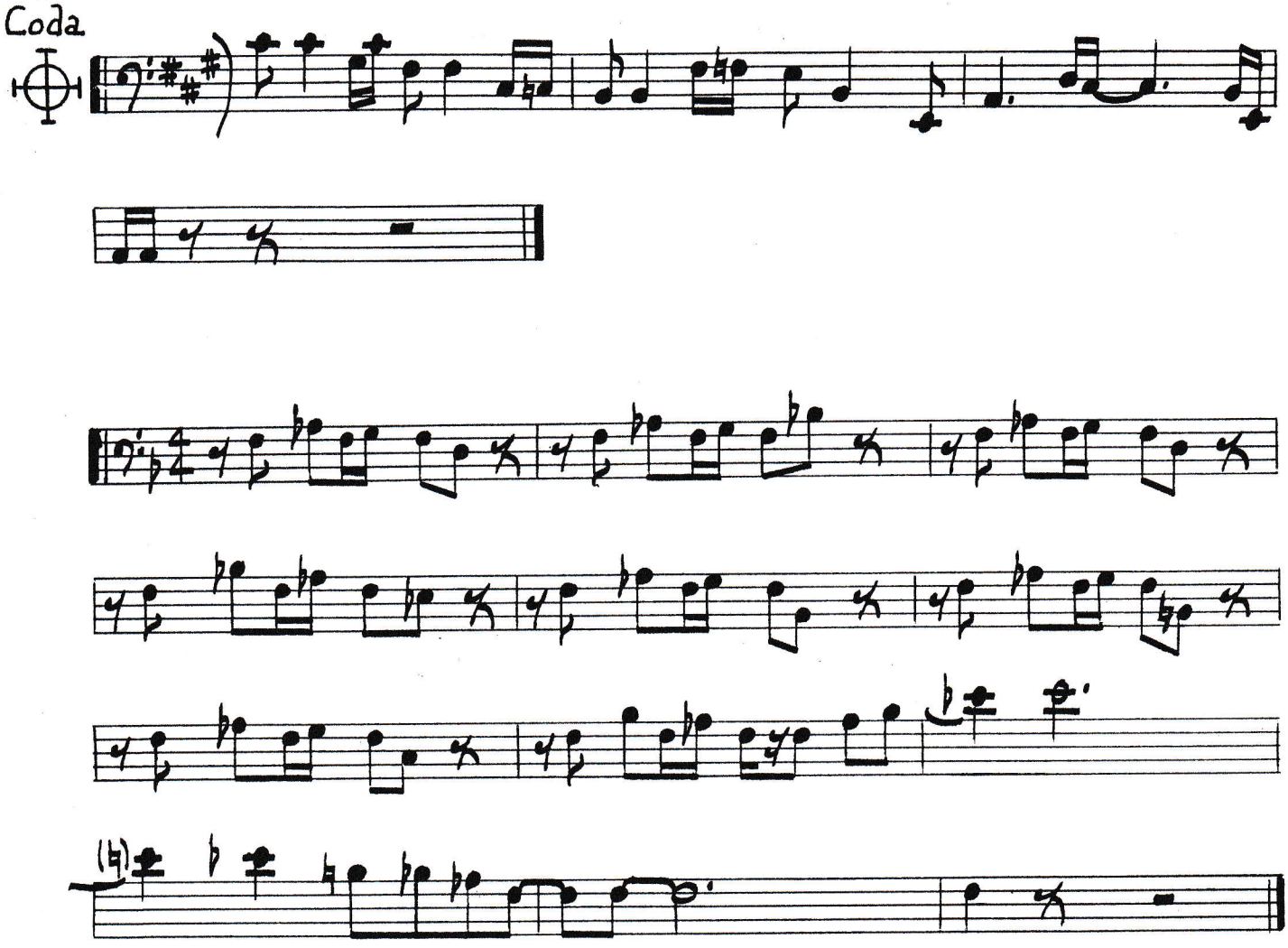
To Coda

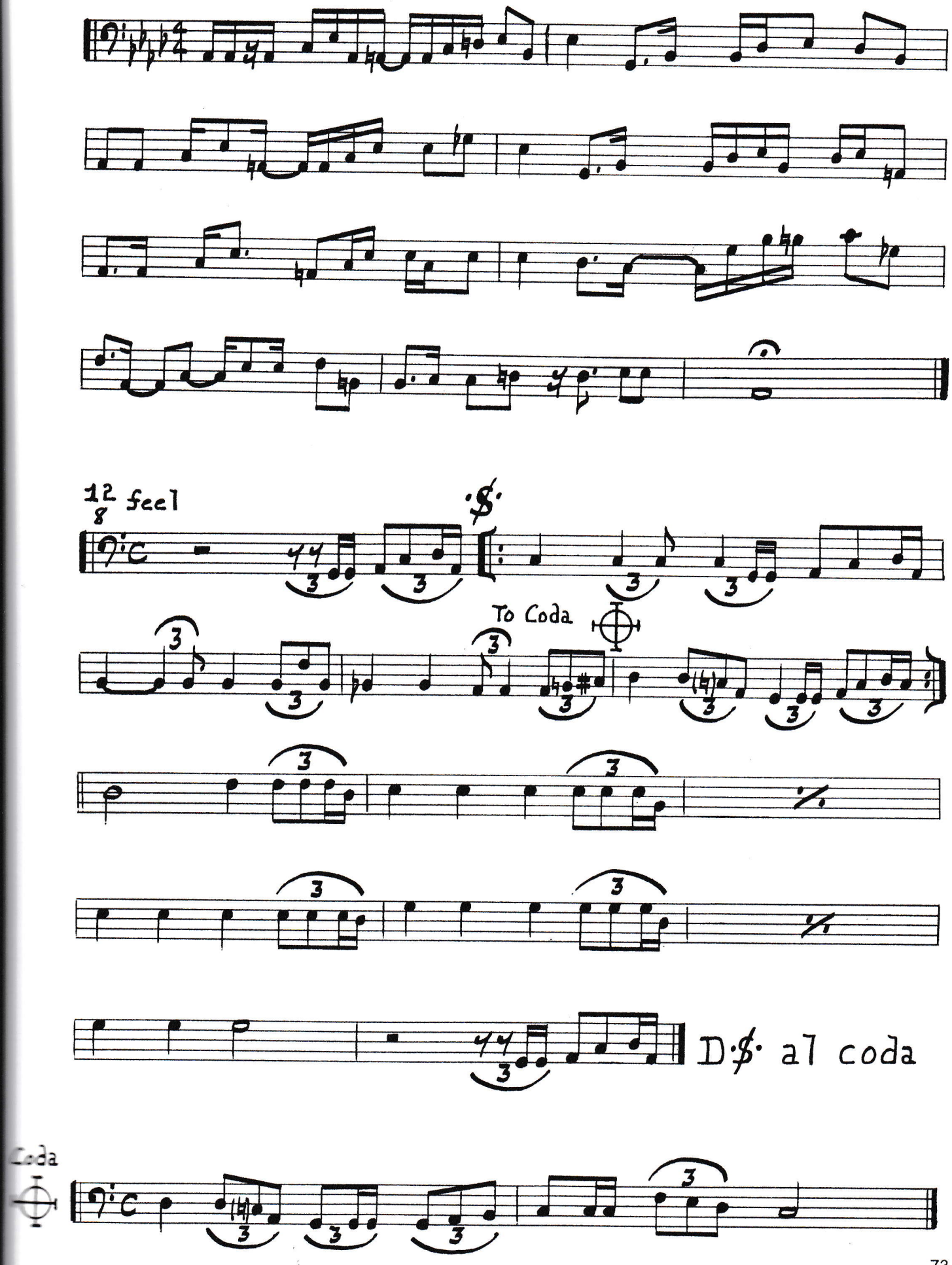
D.C. al coda

Coda



To Coda
D.C. al coda


Coda

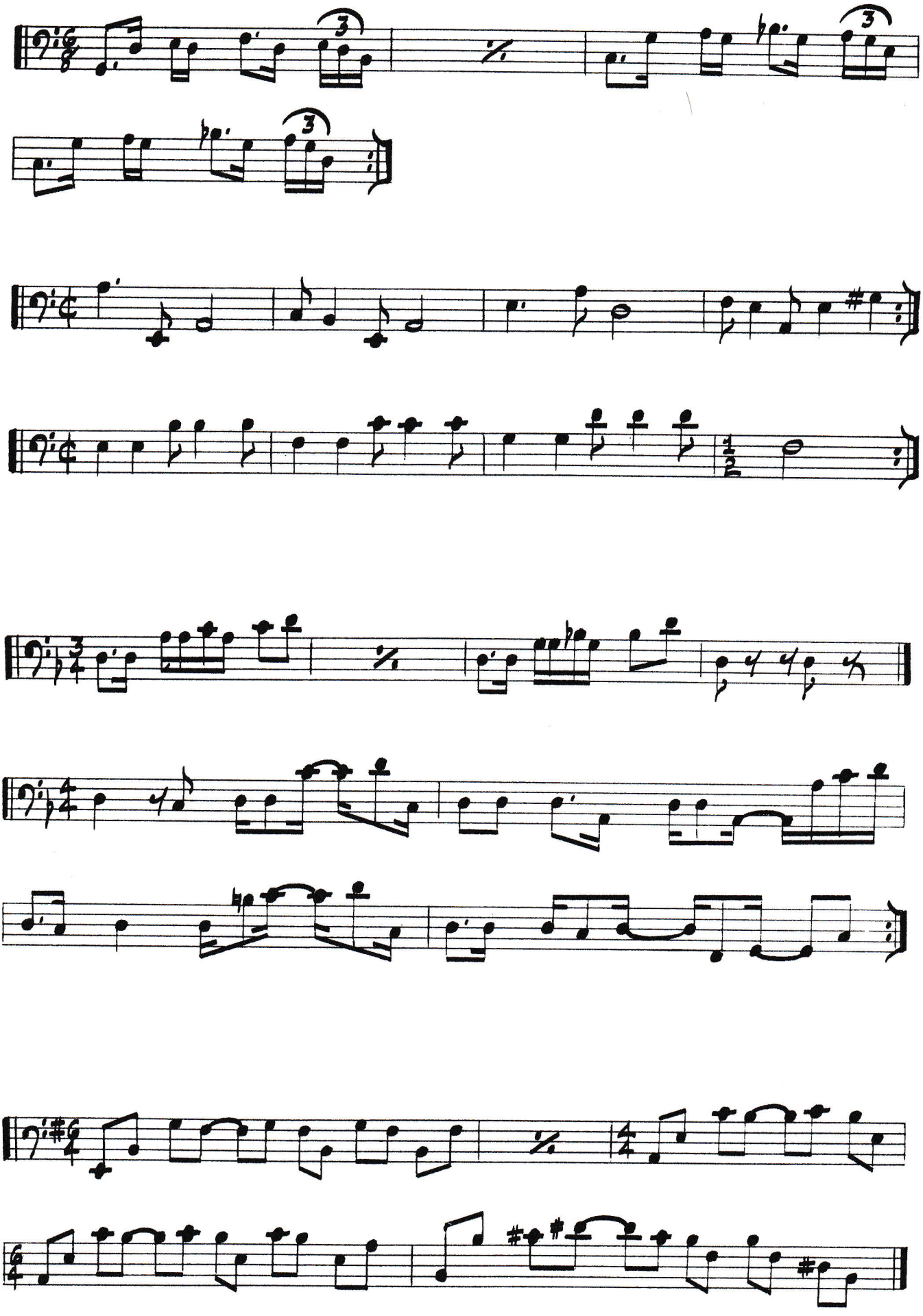

12/8 feel
To Coda
D.S. al coda
Coda

To Coda
1.
2.
3

Coda
3

SECTION IV

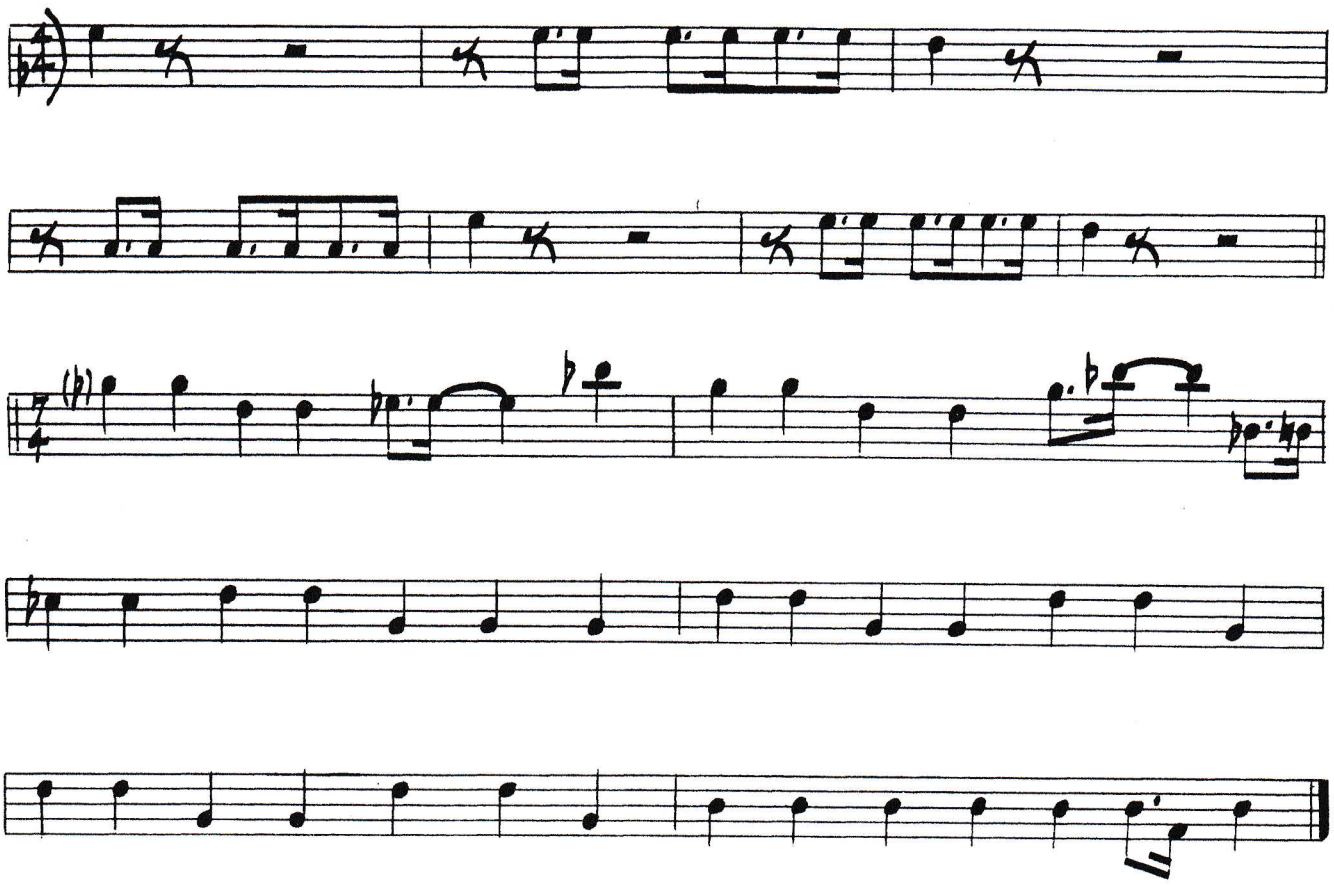
Vamps, Repetitive Phrases Using Moderately Active Rhythms.



Dead Note = x

SECTION V

Reading Exercises. Varied Styles of Bass Lines and Rhythms
Found in Professional Performing Situations.



Ballad

2

To Coda
2
D.C. al coda

oda

2

3

4 x's

Latin

2
2
2
To Coda
D.C. al coda

(#)

To Coda
D.C. al coda

Coda

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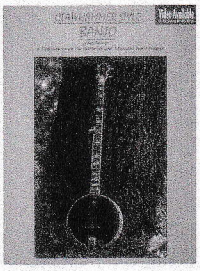

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INCLUDES TAB

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INCLUDES TAB

by Joe Weidlich

Featuring more than 65 classic songs, this interesting book teaches how to play the minstrel banjo like players who were part of various popular troupes in 1865. The book includes: a short history of the banjo, including the origins of the minstrel show; info on the construction of minstrel banjos, chapters on each of the seven major banjo methods published through the end of the Civil War; songs from each method in banjo tablature, many available for the first time; info on how to arrange songs for the minstrel banjo; a reference list of contemporary gut and nylon string gauges approximating historical banjo string tensions in common usage during the antebellum period (for those Civil War re-enactors who wish to achieve that old-time "minstrel banjo" sound); an extensive cross-reference list of minstrel banjo song titles found in the major antebellum banjo methods; and more. (266 pages)

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MINSTREL BANJO – BRIGGS' BANJO INSTRUCTOR

INCLUDES TAB

by Joseph Weidlich

The Banjo Instructor by Tom Briggs, published in 1855, was the first complete method for banjo. It contained "many choice plantation melodies," "a rare collection of quaint old dances," and the "elementary principles of music." This edition is a reprinting of the original Briggs' *Banjo Instructor*, made up-to-date with modern explanations, tablature, and performance notes. It teaches how to hold the banjo, movements, chords, slurs and more, and includes 68 banjo solo songs that Briggs presumably learned directly from slaves.

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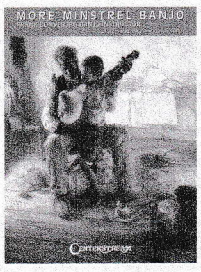

MORE MINSTREL BANJO

INCLUDES TAB

by Joseph Weidlich

This is the second book in a 3-part series of intabulations of music for the minstrel (Civil War-era) banjo. Adapted from Frank Converse's *Banjo Instructor, Without a Master* (published in New York in 1865), this book contains a choice collection of banjo solos, jigs, songs, reels, walk arounds, and more, progressively arranged and plainly explained, enabling players to become proficient banjoists. Thorough measure-by-measure explanations are provided for each of the songs, all of which are part of the traditional minstrel repertoire.

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- acquire a vocabulary of basic rhythms and styles that build versatility and flexibility
- master the solid time feel and sound needed to be a lead-bass player
- practice playing lines and rhythms in all keys

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